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Our grandfathers loved the "Lives" in their original form. There are records of boys of three generations ago who strapped a volume of Plutarch on the horse with the riding-blanket and read as they carried the corn to the mill to be ground. The modern child has had too much literature diluted and made easy to stand such heavy fare, and so these tales, simplified and abbreviated and yet attempting to hold close to the original form, are the best they can assimilate. Even thus popularized the lives are good fare for the young boy and excellent training for an entrance into Greek and Roman history; for, as Mr. Howells says in his Introduction: "In spite of all the knowledge of Greece and Rome which the study of scholars has since brought us, the Greece and Rome of Plutarch, which, for the English race, became the Greece and Rome of Shakespeare and of Goldsmith, will remain to the end of time the universal countries, with the 'Cities of the Soul' for their capital."

"A Child's Book of Verses." Selected and illustrated by Jessie Willcox Smith. New York: Duffield & Co., 1910.

The charm of Jessie Willcox Smith's children, if it does not quite match that of Kate Greenaway, falls at least not far short of it. The ten full-page drawings here of round, chubby children in a very solid and realistic child's world are as delightful as ever. Imagination or suggestion, of course, is not what these pictures have, but they have youth and truth. From the one hundred and ten children's poems chosen it is easily seen that Jessie Willcox Smith was properly brought up and trained on Whittier's "Child Life" and Christina Rossetti's "Sing-Song." All the poems included are permanently valuable; but since, by the inclusion of "She was a Treasure, She was a Sweet," the author proves her acquaintance with that most delightful writer upon child-life, William Canton, why should she have omitted his lovely "Prayer"?

"Dear Father whom I cannot see
Look down from Heaven on little me,
Let angels through the darkness spread
Their holy wings about my bed.

And keep me safe because I am
The Heavenly Shepherd's little lamb.
Teach me to do as I am told
And help me be as good as gold."

Herrick's "Child's Grace before Meat," if somewhat quaint and odd in form, would yet be a good addition to a modern collection of children's verses. One also misses one or two of the best of William Motherwell's children's poems and quite indispensable poems by Kipling and Stevenson.

"Favorite Fairy-tales." The Childhood Choice of Representative Men and Women. Illustrated by Peter Newell. New York and London: Harper & Brothers, 1910.

Only two women, Miss Jane Addams, of Hull House, and Mrs. Meynell, give their favorite fairy-tales in this excellent collection which includes "Jack the Giant-killer," "Cinderella," "Jack and the Bean-Stalk," "The Sleeping Beauty," "Little Red Riding-Hood," the "Ugly Duckling," "Hop-

o'-my-Thumb," "Beauty and the Beast," "Little Snowdrop," "Story of the Three Bears," "Snow White and Rose Red," "The Wild Swans" and four of the "Arabian Nights Stories." It is amazing how identical is the taste of the famous and the average in childhood. Half the English-speaking children of the world would doubtless have chosen these same stories. It is a little odd that no one added Andersen's "Little Mermaid" or the "Ice Queen." Peter Newell's illustrations are excellent, and in "The Sleeping Beauty" and one of the pictures of "Beauty and the Beast" he has an unexpected suggestion of Carpaccio's St. Ursula series. These are indispensable stories in every nursery and as much a part of a child's education as the alphabet or the multiplication table.

"Bimbi Stories for Children." By "Ouida" (Louise de la Ramée). Illustrations by Maria L. Kirk. Philadelphia: J. B. Lippincott Company, 1910.

The Lippincott Company have been making most valuable reprints of children's books in the last few years. Last year they brought out George Macdonald's "Princess and Curdie," "Curdie and the Goblins" and "At the Back of the North Wind." Uniform with that edition they now produce Ouida's "Bimbi." When this volume was first printed, in 1880, it contained nine tales, as beautiful as have been written for the young in the last century. The Lippincott Company have broken up the original volume into two, publishing in the first "The Dog of Flanders," "The Nürnberg Stove" and "The Little Earl." "Bimbi" includes the remaining seven: "Moufflon," "A Provence Rose," "Lampblack," "The Child of Urbino," "The Ambitious Rose Tree," "Meleagris Gallopado" and the beautiful "Findelkind." These stories are not merely tales to amuse children, though their hold on the childish mind is as strong as it was thirty years ago, but they belong to that which we call literature. Ouida the novelist, melodramatic and sentimental, may pass, but Ouida who knew the child's heart and mind and spoke directly to them will live. Here are story and picturesque and truthful setting, a refined and poetic diction and the true poetry of the heart.

"Mopsa, the Fairy." By Jean Ingelow. Illustrations by Maria L. Kirk. Philadelphia: J. B. Lippincott Company, 1910.

Jean Ingelow's story is full of pretty fancy and the charm of adventure, but her fairy-tale would be worth reprinting only for the lovely songs sown throughout and inaccessible elsewhere. Who would not buy the book to have a complete version of the lovely night-song which commences:

"Who pipes upon the long green hill,
Where meadow grass is deep?
The white lamb bleats but followeth on—
Follow the clean white sheep.
The dear white lady in yon high tower
She hearkeneth in her sleep."

The illustrations by Miss Kirk are particularly commendable for their dainty grace and imaginative power.